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covered with a paper, low in tone, composed of a maroon ground broken by a golden figure and a blue, yellow, and green leaf. The general effect of color recalls that tint which artists are so fond of using in their studios. The carpet, in perfect harmony with the rest, is covered with a Berlin rug. These rugs are of a warmer color and better adapted to our style of furnishing than the Turkish, which are often hard and unyielding in color. The furniture, including a handsome wooden mantel surmounted by a large framed mirror, is of black-walnut, with French walnut panels. The gas fixtures and mantel ornaments, consisting of a clock and candelabra, decorated with appropriate groups of game, are in dark bronze and match well the walnut furniture. A soft light comes in through the windows, the lower halves of which are in stained glass, representing two female figures—Pomona and Ceres. Above these the light is filtered by the green boughs of trees outside.

Little bits of pottery on the sideboards and brackets, a few pieces of choice iridescent glass, some brilliant Kaga bowls, and just enough silver to relieve the color of the whole, and suggest that the room is a dining-room—without hanging plates on the wall or exhibiting salvers and pitchers on the sideboard—complete the decoration. Plates, dishes, and silver are meant not for decoration, but for use and safe keeping in the pantry. On the walls are water-colors by Brizat, Koeke, Sangier, Martin, Dominguez, Francis and Predilla hung with taste at a height which allows them to be seen at the best advantage, and in frames well calculated to produce the best harmony between the tone of the painting and that of the paper on the wall behind it.

The paper in the front parlor is of maroon velvet with a gold figure. The figure is, of course, flat, while the velvet is slightly raised. This simple cause produces a charming effect; for the further off you look—that is to say, where the line of vision forms a smaller angle with the wall—the maroon color is the strongest; but if you look at the paper in front of you, both gold and maroon are about of the same intensity. The carpet is gray, covered with rugs well selected as to the amount of color necessary.

The furniture is ebonized wood, and supports some charming bits of bric-a-brac, among which is an old Satsuma vase of great merit, decorated with children at play; a tray, a small goblet, and a box of Japanese damascene in gold and silver on iron. The oil paintings on the walls, though none of them of such size as would suggest the propriety of placing them in a gallery instead of a parlor, are all of great merit, and good specimens of the work of the artists whose signatures they bear. On an easel is a sketch in charcoal, by Schreyer, full of life and action. Near by is a small painting in the Meissonier style, by Lasanovo; it is a yawning soldier of the time of Louis XIII. The artist seems in this picture to have done his best to transgress every set rule in composition, and the result is charming. Lefebvre, Moussin père, Swain Gifford, Calame, André, Dominguez, Terta, Nehlig, Couturier, etc., etc., are represented on the walls.

The study or surgery of the doctor is decorated in a very quiet and unassuming style. A book-case runs all around the room with cabinets which conceal from view the instruments, medicines, and other paraphernalia of the medical man.

In the bedrooms the same idea of art is carried out, and we regret that we have not the space to enable us to go into further details. We will only mention one instance, in which chromo-lithographic reproductions of some of Doré's blue and white gouaches in ebony frames produce a charming effect on a light fawn-tinted paper.

In a word, from the hall-door to the top of the house the most perfect taste is shown, and a judicious distribution of plants and flowers adds to the general pleasing effect.

FREDERIC VORS.

BUHL FURNITURE.

LET the reader study the "buffet," by Berain, a designer of rare fancy, of the seventeenth century, from the collection of the Count H. de Greffulhe, which we give on another page. It is a piece of modern "buhl" work, of Italian renaissance, in tortoise-shell inlaid with copper. This word "buhl," by the way, owes its name to André and Charles Buhl, who were the first (in 1669) to employ this mode of ornamenting furniture. Two

plates of veneer were made at the same time from a sheet of tortoise-shell covered with one of brass of equal thickness. The design was then sawed out through both plates at once, and when finished they were exact counterparts of each other, only the ornaments that were in brass in one, were in shell in the other, and vice versa. Occasionally ornament in "buhl" furniture was displayed by incrustations of "copper and tin," also upon a ground of tortoise-shell. Sometimes carvings and ornaments in gilded bronze completed the decoration of this kind of furniture. Here the design in question is reviewed as ensampling the peculiar style where ornamentation is the first attraction and not secondary, and is therefore wrong. The "bayaderes," birds, and the women toying with dogs are full of life and delicately executed; but the plate glass door is the pleasantest portion of the buffet, for it admits of a choice display of bric-a-brac behind it. However, it may be allowed that the form of the buffet is agreeable, and we have as an ensemble a delicately wrought piece of furniture, which may be met with in ten thousand homes in France, and half as many probably in this country.

HINTS FOR HOME FURNISHING.

SOME of the "Hints on Domestic Furniture and Decoration," which Mr. Watt wrote but a few months ago to his English friends and customers, might be addressed with equal propriety to an American public; and in the present article we shall freely avail ourselves of them. "Although no very great genius," he says, "has arisen to mark the age, and no very large measure of encouragement has been granted, there has been an extension of art among the general public, a diffusion of artistic feeling within the last few years, beyond expectation; sure signs of the oncoming of a condition of things, when we may hope for such a measure of grace and beauty in all our work as may be equivalent, perhaps more than equivalent, to what is popularly called genius." This is certainly true of this country, which since the Centennial Exhibition has received a wonderful stimulus in the development of art in almost every branch of industry. And no trades have profited by it more than those connected with the furnishing and decoration of the home.

The plan and design of a house are within the province of the architect, and it is his better province to furnish the means of securing those two elementary necessities of a residence—good light and fresh air. It is for him to arrange adequately our rooms; halls, passages, windows, doors, etc. But in furnishing the home—in which the conditions of Economy, Utility, Fitness, and Beauty are to be considered—every man or woman, rich or poor, should find a field for the display of individual taste.

Whether it is a mansion or cottage, the entrance, or hall, first attracts attention, and from it may often be gathered the style of the whole house, and the artistic character of its inmates. If we find in the hall either quaintness or grace, one or other will be found developed upon further acquaintance with the house.

The walls of the hall should be of a warm or cool tint, according to the aspect; the floor may be of Mosaic work—either fine work, like that called "opus Alexandrinum," or common Mosaic, or inlaid slabs of marble; but unglazed tiles are more generally used in this country, and are preferable.

The furniture should be of a substantial character, and made of oak or teak, designed and arranged so as to avoid anything like a crowded appearance. If the halls or landings are spacious, marble busts and statues may be placed in suitable positions with very good effect; but the pedestal, though reasonably plain, ought to be something more than a piece of a column or a boundary post. The carpet on the stairs, being exposed to much observation and wear, should be selected from the most durable in the market, and free from violent contrasts, such as white on dark red, or lemon on dark blue.

In the DINING-ROOM, indeed, and for most rooms, the use of polished oak floors, or at least a margin of two feet of polished floor against the walls, is advisable. Thin parquet, such as may be seen in Broadway stores, or ordinary pine floor, can be laid with but little trouble or cost. The grate or stove, always one of the leading features, should have as little iron as possible, and should be chiefly constructed of clay, terra-cotta, or tiles. On the floor should be a rich carpet or a few

large rugs. The walls, if lofty, may be broken by a dado, three feet or more from the skirting or even to two thirds of the wall, according to one's taste; and the paper-hangings or decorations should gradually get lighter in tone towards the ceiling. This last-mentioned feature should be decorated with either raised plaster-work or paintings, or, if the cost of these is too great, papers like those specially designed for ceilings can be used. Gold leaf should be used in mass and well distributed, or not at all.

The furniture should be of one color, but may be in two or more tones of the particular color selected. In some cases the sideboard may be adapted to the architecture of the room, and be built up as a fixture to balance the mantel-piece. All glitter of French polish or varnish should be avoided: if reflections are desired, let them be secured by polished metal or silvered glass.

The window-hangings and portières might be made of some soft and thick material, and should either hang from a plain and small brass rod, only just touching the floor, or from a rod within a square-cut valance. The soft light of lamps or candles is to be preferred to the usual large chandelier hung high up, which illuminates chiefly the ceiling.

Quiet and reposeful effect should be essayed in the adaptation of the LIBRARY, compatible with a full light, but carefully subduing all strong sunlight. Book-cases should be arranged so that the light may enable one at all times readily to read the title of every book in its place. The cornice or covering shelf should not be more than seven feet from the floor. A movable top with rack, adjustable for all sizes of books, should be fitted on one of the library tables; large folios require to be tilted up so as to be read easily. An atlas stand for large atlases should be there, on large castors. Plate-glass doors to book-cases (they came in only with Queen Anne) are a mistake. A large table in the middle of the room, upon which you can pile up books, if necessary, on which a stand for reference books may be fixed, is of direct use; and the comfortable chairs and shaded lamps, and a portière over the door to deaden sound, belong to what is a place of study and quiet. Many elderly gentlemen are prone to sleep in their library.

In a DRAWING-ROOM, Grace, Elegance, and Lightness should rule, and all the objects which could bear these epithets *should find themselves at home*, and not, as is too often the case, "placed." Though the color of the decorations may be dark or light, sombre or gay, there should not be too great a contrast between the walls and the furniture. Carpets or rugs should accord with the general scheme of the decorations. Warm colors on the walls may require reducing by patches of warmer color in rugs, or masses of green and blue in carpets. There is much refinement, if the furniture be not too dark, in the use of choice Turkish or Kurrachee rugs brightening the best plain Chinese matting. Let not the furniture be too crowded; let each piece, however unique, help on the general harmony. Gas is very rightly condemned as very injurious to fine decorated furniture.

So much of our life is passed in our BEDROOMS, that sanitation and cheerfulness are first requisites. Polished floors should prevail, so that the rugs or strips of carpet or matting may be frequently taken up and cleaned. Plain light colors, easily renewable, should distemper the ceiling and the upper part of the walls. The construction of the furniture being light, yet still strong, the use of all woods light in tone is preferable. The American light woods are numberless: ash, maple, oak, and satin-wood are always at hand. Furniture should always be made in such a manner as to be easily moved. It might well be raised clear of the floor, so as to avoid anything like dust-traps. For the same reason flat-topped articles, as wardrobes, should be kept as low as practicable, that servants' labor may be saved and the chance of dust accumulation reduced.

The dull and depressing outlook of street windows, in a great town, call for the use of stained glass, leaded up in patterns, or plain glass set in fine wood-work of geometric design. But unless great care is used the light through the colored glass may ruin the effect of the other colors in the room, as well as the lines of the furniture. Decorated or painted walls are, as a rule, preferable to paper-hangings; but there are a few firms in our large cities now who are making a study of artistic wall papers, and are to be trusted.